

AT THE PLAYHOUSES.

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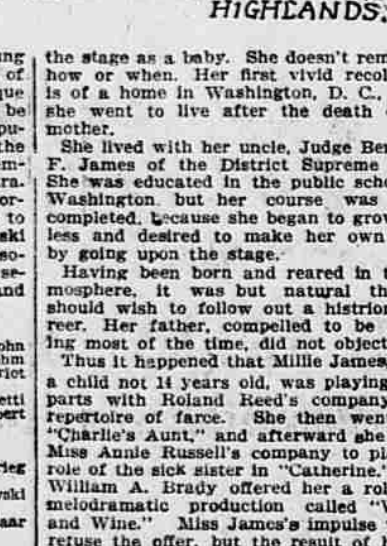
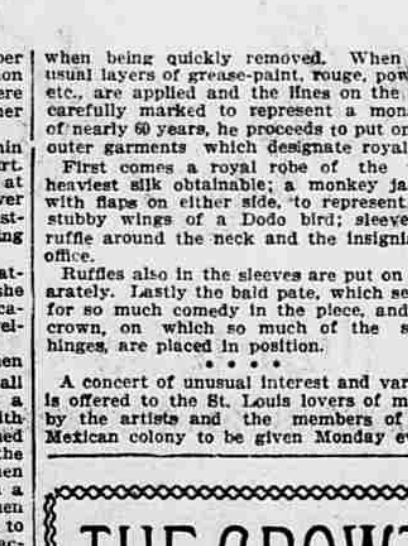
MABELLE GILMAN, CENTURY.

MISS ALICE LAYAT, WHO WILL
BE HEARD AT MONDAY EVENING'S CON-
CERT FOR THE BENEFIT OF MAZATLAN
(MEX) PLAGUE SUFFERERS

LOUISE DOERING, IMPERIA.

GENEVIVE DAY,
GRAND OPERA HOUSEMRS. F. A. TODDE, ST. LOUIS SCHOOL
OF OPERA.

LOUETTE BABCOCK HAVILIN

LIBERATE, FOREST PARK
HIGHLANDS.FANNY THATCHER
WITH AL REEVES

Wednesday night at the Odeon the Young People's Orchestra, under the direction of Mr. Victor Lichtenstein, will give a unique and important concert. The strings will be in charge of Mr. Lichtenstein's pupils, young ladies and gentlemen; and the other instruments will be played by members of the Choral-Symphony Orchestra. It will be interesting to note how the orchestra will handle the accompaniments to the De Beriot Concerto and the Wiedersheim polonaise, since few of accompanying a soloist, especially a violinist, is always a severe test of an orchestra's accuracy and flexibility.

Programmes.

March from Athalia. Mendelssohn.
Tremolo for Violins in unison. Bohm.
Ninth Concerto for Violin and Piano. Beethoven.
Jacob Lieberstein and Orchestra.
(a) Mazurka. Chopin.
(b) Cello. Liszt.
(c) Cello. Liszt.
Songs for Men. Schubert.
Spring. Strauss.
Polonaise Brillante. Liszt.
Jacob Lieberstein and Orchestra.
Melodies from Carmen. Bizet.
Strips and Piano.

Last Wednesday morning Conductor Duse began his May tour with the Metropolitan Opera-House Orchestra and Mme. Nordica and Edouard de Reszke.

The organization will go as far west as Topeka, Kas., as far south as Memphis, Tenn., as far north as Ottawa, Ontario, Canada, and as far east as Hartford, Conn. Thirty cities will be visited and sixteen States traversed before the return for the opening of the summer season at the Madison Square Garden on May 31. Enthusiasm has run riot all along the line. The entire house has been already sold in Washington, St. Louis, Wilmington, Kansas City and Asheville. Seven thousand dollars was taken in at the first day's sale at Scranton; \$4,300 in Omaha and \$4,400 in Baltimore. In Topeka a line of ticket buyers camped out all night in front of the box office. A wire from Detroit predicts a \$15,000 house in the "Light Guard Armory."

Advisers from Atlanta report that the huge cultural building will be packed at both the afternoon and evening concerts. In many of the cities the attraction is billed as the "Great May Festival." In Utica the two performances falling on Wagner's birthday, May 22, an extra "Wagner Festival" has been arranged for afternoon and evening, with a cycle of the master's works with Nordica, De Reszke and the orchestra.

The Kneisel Quartet, which is to play for the Union Musical Club on May 12 at Memorial Hall, occupies such an assured position in the world of music that it is hardly necessary to dwell upon its merits. The ensemble playing of the organization is nearly perfect, and its programmes are always of a high class, the compositions selected for interpretation being calculated to delight the souls of discriminating music lovers. The approaching concert will be notable for excellence, and it is but natural that there is a keen local interest in the event and that a most appreciative welcome awaits the players.

Millie James, the little Princess in the play of that name, was born in Philadelphia. Her father, Louis James, the tragedian, was taken in at the first day's sale at Scranton; \$4,300 in Omaha and \$4,400 in Baltimore. In Topeka a line of ticket buyers camped out all night in front of the box office. A wire from Detroit predicts a \$15,000 house in the "Light Guard Armory."

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ing, May 4, at the Odeon for the benefit of the plague sufferers of Mazatlan, Mexico. Whilst doing a good act, the purchaser of a ticket will at the same time hear a delightful concert. The names of the artists will insure an artistic musical evening. A fine audience is assured. The programme is as follows:

PART I.

Orchestra—March, La Fiesta. Huacovierne Mendelssohn Musical Society, Mr. August Boettie, director.

Basso—The Bandolero. St. Stuart.

Violin—La Marmelade. Janus, Ernest Saenger.

Soprano—A May Morning. Denza.

Mrs. Charles J. K. of the Pinn, accompanist.

Trio—Rondo from Trio No. 1. De Beriot.

Violin, Violoncello and Piano.

Misses Alice H. Layat, Nellie A. Will and Signor delia.

Harp—Fantasia on Last Rose of Summer. Luzzi.

St. Louis.

PART II.

Orchestra—Spanish. Moskowski.

Soprano—Mendelssohn Musical Society.

(a) Canto in la (Mignon). A. Thomas.

(b) Did Me Disgrace. Blauop.

Mrs. George Harris.

Piano—Scherzo No. 3. Chopin.

Tenor—Romance (La Gioconda). A. Ponchielli.

Violin and Piano—William Tell.

Mrs. E. H. Krieger and Emil Karst.

Trio—Finnale from Faust. Gounod.

Mrs. Daly, Messrs. Carro and Pelaton.

All comedians aim, when any prominent personage is in the audience, and especially when they occupy boxes, to "play up" to them. In other words, they make special efforts in the direction of their distinguished auditors. Naturally, they are eager to note the effect thereof. James T. Powers has had an uncommonly wide experience in this line. Probably he and Mrs. James Brown Potter and Kyrie Bellow are the only players who have practiced their art in a field ranging from the domain of the Maharajahs of India to Broadway, New York. In all this wide range Powers has amused. He says that he never failed in "playing up" to any particular personage until the season before last.

The occasion was the engagement of "San Toy" in San Francisco. In the musical comedy he impersonated a Chinese character, appropriately named "Li." On the opening night of the performance a distinguished party of Chinese occupied the two stage boxes. The most important member, a high mandarin, was seated nearest the stage, and so close to the performers when the curtain was up that only a few feet separated him from the action. The official interpreter employed in the courts of San Francisco.

Powers played to this particular Chinese society whenever he appeared. He watched the Chinaman's features constantly. When the final fall of the curtain occurred the comedian remarked that the mandarin didn't seem to enjoy the performance. Later, Mr. Powers met the interpreter in the Palace Hotel and said in gloomy accents: "Your friends evidently did not enjoy my performance tonight. They never once laughed." The interpreter replied that the circumstance was no indication of their feelings, as it was a strict rule in the best society of China never to show any expression of emotion to appear on their faces in public.

Thus encouraged, the comedian asked him what the mandarin had said of his performance. The interpreter replied: "He asked what kind of a man Powers was playing and remarked that, judging from the clothes he wore, it must have been a Chinaman."

Members of the Lambs' Club are enjoying a laugh at the expense of Maclyn Arbuckle. The which do not grieve him sorely, for he, too, enjoys the joke.

Some time ago he wrote to his season's manager, Daniel V. Arthur, for seats at the Bijou Theatre, to see Maria Callini in "Nancy Brown." The stamped envelope he enclosed for return contained the simple address, "Maclyn Arbuckle, the Lambs' Club."

For days he awaited a reply to his request, but none was forthcoming. Then, one day, meeting Mr. Arthur, he broached the matter to him.

"Why, they were sent to you, Maclyn," said Manager Arthur.

"Well, they haven't arrived yet, and it's over a week now since I sent them," replied Arbuckle.

"That's strange," replied Mr. Arthur. "However, here are two others," and here the matter was supposed to have reached a happy conclusion.

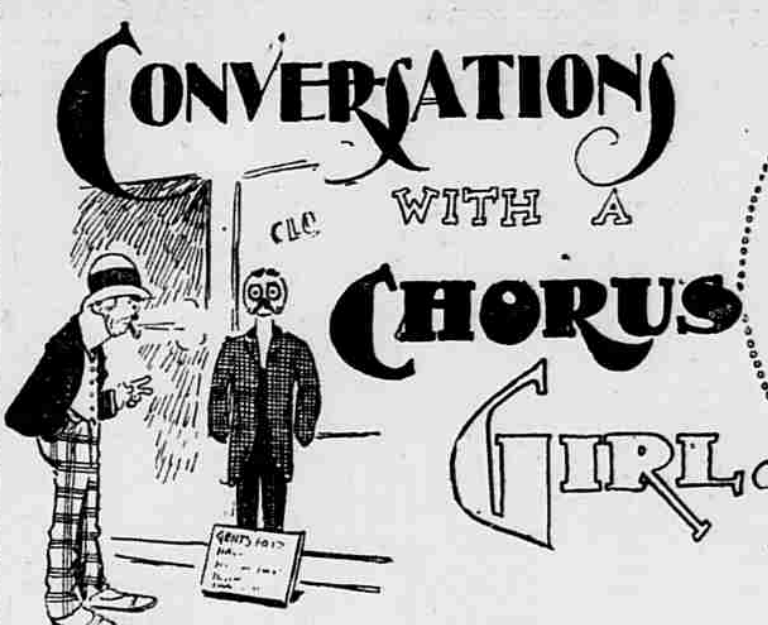
But not so. The other day Mr. Arbuckle's letter containing the two seats originally asked for arrived at the Lambs' Club, endorsed as follows across the face: "Sent to the Tombs by mistake. Person intended for here yet."

How that pleased Arbuckle's friends at the Lambs! It seems that the actor writes a very angular hand, and also makes his a's look like o's. Hence the mistake.

According to Miss Annie Russell, the hardest worked woman in the world is an actress.

Said she the other day: "The average girl who works in a shop has a much better time all the year round than I do. You must remember that I have absolutely no recreation from the time the season opens until the season ends. It is a routine of sleep, get ready for the theater and then act, and the same old story day after day except Sunday. Decorum makes it necessary for me to stay in the house on that day."

A concert of unusual interest and variety is offered to the St. Louis lovers of music by the artists and the members of the Mexican colony to be given Monday evening.



Lulu Finds a Man Who Is Willing to Back Her in Comedy and Mamma De Brunscomb at Once Begins to Talk About Furnished Room Houses and Other Investments.

"Ain't it just always so?" said the Chorus Girl, "just when you have something set aside for yourself, the whole bunch you have been keeping alive by artificial respiration comes idling in for the name and address of the new Lady Bountiful?"

"I was telling you about the gentleman that's going to star in musical comedy next season. Well, no sooner are we back to the flat, I mean Amy and me, than we are up against Mamma De Brunscomb initiating us into the Tell Club."

"What does he look like?" is her first yell. "Has he dark eyes? Dark eyes is so deceitful, and are you sure that Louis Zinsheimer isn't staging you and making you the subject of a bet? And you know that Ella Wheeler Wilcox says 'the young man who makes a young lady a subject of a wager is a cad.'"

"As soon as Mamma De Brunscomb is wise, when I tell her what the check comes to, what do you think she does? Congratulate me that I have a live one on my staff? Not on the wink sign! She curls another paper in her false front and says, 'Did he hear Amy sing? When we say there wasn't a place within hailing distance the show evening her succeeding scream is, 'Wouldn't it be lovely if he got interested in Amy's voice and would send it to Italy to get it cultivated?'

"I let her talk on in her sleep, for it seemed a shame to wake her up, but finally I shook her by the arm and said,

"The Pit' fall to please, Mr. Brady will continue to look as a star in Shakespearean roles, chiefly Shylock."

William L. Abington, the English actor, has signed an extension of his contract with the Amelia Bingham company and will accompany that organization to California. After signing the contract Mr. Abington said: "I want to see the country and I want the country to see me."

The four Cohans are at last to part company. Edith Levy going out as a star next season under the management of John R. Considine, and it is expected that her husband, George M. Cohan, will join her.

"Under Cover" is the title of the new play in which Liebler & Co. are to star Edward Harrigan next season. Jennie Yeannans, Joseph Sparks, Dan Collyer and Will Gray, all Harrigan and Hart favorites, will be in the cast, and probably Mrs. Annie Yeannans.

John Drew has traveled something like 6,000 miles this season, showing "The Mummy and the Hummingbird" in almost every city of consequence in the country. He is back in New York and will end his season there, going to London at its close, and will there meet Charles Frohman to decide on a piece for next season.

The interesting company of players who are to present "Romeo and Juliet" at the Olympic Theatre to-morrow and Tuesday afternoon, arrived in St. Louis this morning. Eleanor Robson is to play Juliet. She was the original Bonita in "Arizona," and later appeared in St. Louis with Ode Blinn and Mrs. Le Moyne in Browning's "In a Balcony."

Kyrie Bellow, the Romeo, was seen here this season, at the head of his own company as Gaston de Marsac in "A Gentleman of France."

Ebbon Plympton, who will be seen as Mercutio, is inseparably associated with all the great Shakespearean revivals in this country during the last twenty-five years. He was the Romeo to Adelaide Neilson's Juliet and was especially engaged for this hero for the Metropolitan debuts of Mary Anderson, Margaret Mather and Julia Marlowa.

William H. Thompson, recently the star of "The Bishop's Move" in New York, will

Amy would have to get an angel of her own, was Mamma De Brunscomb backed behind the freight house? Say, you don't know her.

"She's taken with her old hallucinations about a furnished room house, and this is the way she raves: 'Wouldn't it be nice if he advanced us \$500 so I could take a furnished room house?'

"This flat is so full of cheap people that positively I am ashamed for your sake and Amy's to invite anybody around. I was looking at a lovely house on West Forty-seventh street the other day. The landlord is willing to decorate the first two floors, and if I paid a hundred dollars down to the installment people they'd furnish it with brass beds and all the way through all overstuffed brocade furniture for the parlor."

"We wouldn't bother about table boarders, but I could have sandwiches and bottled beer and let the roomers have them. Della Fortescue was telling me that she'd take a room from me, and I know a whole lot of professional people who'd be glad of the chance."

"We'd charge 15 cents a bottle for the beer, which isn't dear, when you consider it has to be kept on ice and costs a dollar a box two dozen and 10 cents for the sandwiches. Mamma Montessor's mother told me that before she had to quit house-keeping to get rid of her last husband, who drank so terribly, and used to paw the roomers' things and embarrass her, that she used to make the gas and the servants' wages and almost a third of the rent on the beer and sandwiches alone."

"You know that some of the girls in the profession are real nice, quiet, homelike girls that don't want to go out to them all-night restaurants after the show where all sorts of hold girls go, but would sooner come back to their own cozy rooms where they can take off their things and smoke a cigarette and be comfortable."

"I let her talk on in her sleep, for it seemed a shame to wake her up, but finally I shook her by the arm and said,

"Mamma de Brunscomb, won't you please lend me a little of my money? 'And then she said, 'Now, Lulu, you know it would be nice to live in a fine brown stone front, even if there was a piece of paper pasted over the door bell with 'Furnished Rooms' written upon it. You could say I was your rich aunt and only let a few roomers because I felt so lonely in my big house and liked to see young people around me."

"Honest, she looked so happy. I really hadn't the heart to wake her up, although she would have every cent I expected to get spent in another five minutes, so I gave the signal to Amy to back her a length make a flying switch to her bunk, and Amy led her off still raving about the old colonial wall paper she had in the back parlor bed room and may be we could get a doctor to pay us forty a month for the parlor floor, and how respectable a doctor's sign in the window made a furnished room house look."

"And that's the way it is with me. I'm the get-rich-quickly investment for all my friends."

Here is my ship just sighted off Fire Island and my friends are getting ready to unload the cargo.

Mama Montessor hears of it and asks me to have her along with us the next time we go to dinner and to bring up the subject of whether it is good taste to wear jewelry, so she can command me to get a sign on Sixth Avenue which says 'Gents Fashionably Attired For a Dollar Down and a Dollar a Week.'

"And when my friends have a cake to cut, am I to have a knife and a napkin? Nay, not so little one!"

"Well, I'd be foolish to fall for it, wouldn't I?"

"I let her talk on in her sleep, for it seemed a shame to wake her up, but finally I shook her by the arm and said,

play Friar Laurence. John B. Kellard will be the Tybalt. Mr. Kellard has appeared in "The Cipher Code," "Tatterly" and "The Climbers." Forest Robinson made a great success as Angel Clare with Mrs. Fiske in "Toss of the D'Yverville" and in productions by Charles Frohman and the late James A. Herne. Other well-known names in the cast are Edwin Arden, W. J. Ferguson, George Clark, Frank C. Ganga, Ada Dwyer and Mrs. W. G. Jones.

Rose Flynn of St. Louis is to play an important part in "The Girl With the Green Eyes" next season. Clara Bloodgood will continue in the leading role.

CURRENT PROGRAMME.

Nance O'Neil will appear at the Olympic Theatre in "The Girl With the Green Eyes." One of the new plays which she will play during her engagement will be the historical tragedy, "Elizabeth, Queen of England." A second novelty is promised in "Hedda Gabler," the first drama that has been seen here in several seasons. Miss O'Neil's repertoire has been arranged as follows: Sunday, Monday and Tuesday nights, "Maudie"; Wednesday, Thursday and Friday nights will be devoted to Giacometti's "Elizabeth, Queen of England," while "The Jewess" will constitute the closing bill on Saturday night. "Camille" will be given at the Wednesday matinee, and the three plays, "Hedda Gabler," at the Saturday matinee. "Romeo and Juliet," revived by an all-star cast, will be given to-morrow and Tuesday afternoons.

Mabelle Gilman comes to the Century in "The Mocking Bird," a new opera by A. Baldwin Sloan. The young singer's temperament is said to be admirably fitted to the role of Yvette. She has scored a greater success in this opera than she did in "The Runaway Girl." "The Hall of Fame" or even in the name part in "The Casino Girl."

Miss Gilman graduated from the Mills Seminary, San Francisco, in 1892, acquiring daily to attend the Mills commencement exercises. He was pleased with the girl's voice and engaged her for his production of "The Gales." She then appeared in the other notable musical comedies put on in later years at Daly's Theatre, New York, and now, at a star, she has spent nearly the entire season in the East, her engagement at the Century begins to-night.

The farewell engagement of Frank L. Perley's company of singing comedians in "The Chap-erone" will begin to-night at the Century. The cast is said to be about the same as it was before. Walter Jones still plays the New York subway conductor, Ed. Railway is still the comic billposter and Eva Tanqueray continues as the curious girl detective. May Moley, who last season appeared in a less important character, now interprets the role of the modern chaperon. Max

THE GROWTH OF A LAUGH ILLUSTRATED BY ALICE FISCHER.



WRITTEN FOR THE SUNDAY REPUBLIC.

The growth of the Fischer laugh is a study. Long experience has made her somewhat doubtful of stories so she is apt to greet the would-be wit with a steady stare. If the anecdote has with-provoking qualities its rectifier is sure to awake the twinkle in her eye, then her dimples flash and finally comes a hearty, ringing laugh like the merry outburst of a schoolgirl.

A writer recently said of Miss Fischer: "It's the woman whose laugh has still a child note in it, who has truth written in every line of her being, who scatters sunshine all along the way."